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former opinion to the effect that *Andreas* could not be by Cynewulf (*Anglia*, *Beibl.* 5. 93), urging the new assumption that the verses of that poem which deviate from the Cynewulfian norms are corrupt. In the second he touches upon Fulton's view in *Mod. Lang. Notes* 11. 146 ff. In the third he comments on Holy Island. In the fourth he gives a chronological table of the Old English poetry, intended to be stimulating rather than definitive. The author everywhere shows himself learned and ingenious, but rarely produces conviction. Since I have expressed myself at length in my edition of the *Christ* on many of the matters here discussed, I refrain from going a second time over the same ground, and merely refer my readers to my arguments in that work. But every student of the subject, whether or not his judgment confirms Trautmann's views, must be heartily grateful for his lucid exposition of the opinions of his predecessors, and of the problems at issue.

ALBERT S. COCK.

YALE UNIVERSITY.
DEC. 18, 1899.

Cynewulfs Wortschatz, oder Vollständiges Wörterbuch zu den Schriften Cynewulfs. Von Dr. Richard Simons. (*Bonner Beiträge zur Anglistik*, Heft 3.) Hanstein: Bonn, 1899. Pp. 163.

THIS work is at once more and less comprehensive than its title would lead one to expect. It is a glossary not only of the *Elene*, the *Juliana*, and the *Fates of the Apostles*, but also of the *Andreas*; on the other hand, it includes only the Second Part of the *Christ*, The Ascension. In this, as in all else, Simons shows himself a loyal, not to say subservient, disciple of his master, Professor Trautmann. Thus he follows Trautmann in ascribing the *Andreas* to Cynewulf, on the ground that the *Fates of the Apostles* constitutes the close of that poem; in his interpretation of the runic passages; and, as already remarked, in assigning to Cynewulf only the Second Part of the *Christ*.

The Glossary does not, in one sense, merit the designation of 'complete,' since, in the case of the commonest words, not all the references are given; otherwise I have noted but few

omissions. Various meanings of the same word are classified, with the references following each. The alphabetical order is strictly followed with one exception, which is that *ð* medial and final follows *t*, instead of taking its alphabetical place as *th*; *æ*, however, properly follows *ad*. The addition of cross-references from the second element of compounds would have added comparatively little to the bulk of the book, and would have greatly facilitated certain kinds of investigation.

Dr. Simons has done a useful piece of work, for which all Old English scholars will be grateful; but he might easily have increased its value by including Parts I and III of the *Christ*, even if he had distinguished words from this source by a difference of type: and he might have done well to enclose references to the *Andreas* in brackets, though the discrimination will cause no particular trouble to those who decline to attribute the *Andreas* to Cynewulf. Dr. Simons' example might profitably be followed by others. Special glossaries are urgently needed in every part of the field of Old and Middle English, and in their favor we could willingly forego, at least for the moment, the flood of laboriously futile dissertations on questions of disputed authorship. When we have sufficiently exact and comprehensive studies on language, the inquiry into authorship may be resumed with much better chances of attaining solid results than at present.

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Nov. 27, 1899.

Les Passions Allemandes du Rhin dans leur Rapport avec l'ancien Théâtre Français, par M. Wilmotte. Paris, 1898. 114 p. 8°.

WILMOTTE, in this study of the German religious drama of the middle ages in its relation to the French drama, has taken up a line of thought suggested by Mone over half a century ago. After summing up the views of Mone, he considers briefly those of the chief authorities of more recent date, as Wirth, Froning, and Creizenach, criticising their apparent indifference to the question of French influence and also objecting to their classification of the German plays.

The body of Wilmotte's book consists of two parts, first a study of the inter-relationship of the German plays of what